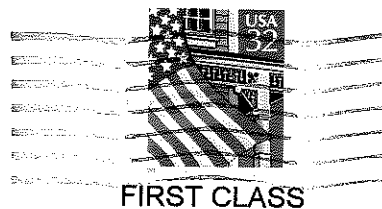
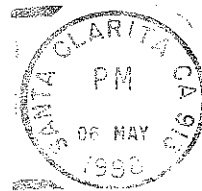


AMERICAN MOTION PICTURE SOCIETY  
30 Kanan Rd.  
Oak Park, CA 91301-1105

Address Correction Requested

Dr. Matt Jenkins  
Cameron Univ.  
Communications Dept  
2800 West Gore St  
Lawton OK 73505



AMPS

# Movie Makers

Dedicated to the Interests of the Serious  
Motion Picture Maker

March-April, 1998

## An Empty Cot in the Bunkhouse

by Stan Whitsitt

Many years ago there was a popular country western song, "*THERE'S AN EMPTY COT IN THE BUNKHOUSE TONIGHT*". It was a sad tale lamenting the death of a well loved cowboy while doing his job riding the range.

We movie makers find ourselves in the same plight following the November 23 death of Howard Lewis in San Diego. Our bunk house is left with a hard-to-fill empty cot.

It was my good fortune to claim Howard as a friend for over twenty years. I think our initial meeting occurred when I attended my first TEN BEST OF THE WEST film convention in San Diego in 1973. Over the years he was usually the first friendly face to greet me at every TEN BEST or PSA convention.

Howard was characterized by a boundless enthusiasm for film making, a tremendous capacity for work, and what

especially drew me to him was a fantastic sense of humor.

He joined the Photographic Society of America (PSA) in 1974. In 1981, he won the Motion Picture Division's Chairman's Award. In 1982 he was voted an Associate (APSA), and a Fellowship (FPSA) in 1986. Ever the workhorse, he served two stints as Chairman of the Motion picture Division from 1982 until 1986. And from 1988 to 1990.

He served as Chairman of the TEN BEST OF THE WEST for numerous conventions, including the one in 1987, held on the island of Kauai in Hawaii.

When the Photographic Society of America (PSA) dropped the American Motion Picture Society (AMPS) film competition from its agenda, Howard joined George Cushman in resurrecting and keeping it alive. Since George's death Howard has been instrumental in keeping it afloat.

EMPTY COT (Continued on Page 2)

## Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker

Vol.8 March-April, 1998 No. 2

MOVIE MAKERS is published bi-monthly on the 25th day of even-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

Membership price per year is \$7.00, Canada \$9.00, foreign addresses \$10.00, all payable in U.S. funds or equivalent. News and articles welcome. Articles may be copied when the source is given. Back copies are available at .80 cents postpaid.

George W Cushman  
Founder 1909-1996

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

Address correspondence to the Society, 30 Kanan Rd. Oak Park, CA 91301-1105. E-mail: RGARRETSON1@JUNO.COM.

Officers of the Society: President, Mike Trippiedi, Champaign, Illinois; Vice President, Ernest Smith, Salt Lake, Utah; Secretary/Treasurer, Roger Garretson, Oak Park, California; Directors, Peter Crombie, Oak Lawn, Illinois, Jack Ruddell, Mississauga, Ontario.

**SOCIETY REPRESENTATIVES**  
CANADA, Margaret Chamberlain, 2701 Arbutus Rd., Victoria, BC V8N 1W8  
NEW ZEALAND, George Shannon, 107 Ballance Street, Gisbourne 3801

*EMPTY COT (Continued from page 1.)*  
Probably the brightest jewel in the crown of his accomplishments, and of which he was most proud, was the 1987 TEN BEST OF THE WEST Convention held at the Coco Palms hotel on the island of Kauai. In 1982 at the TEN BEST OF THE WEST Convention in San Diego, he had the dream of, and broached the subject of trying to hold a convention in Hawaii.

With the seed planted, he worked assiduously on it during the ensuing years. After five years of work and planning the dream came to fruition at the Coco Palms Hotel. Judged one of the most successful conventions in TEN BEST history, it drew attendees from as far away as Australia and New Zealand.

One of Howard's greatest strengths was his ability to laugh, even when surrounded by the frustrations and petty aggravations engendered by the volume of work that went with serving as Chairman of a film convention. Ever ready with a new joke, he and I shared laughs when I visited him in the hospital in October. Just one month before his death, lying there with no joint in his hip, and every movement causing excruciating pain, he was still able to laugh as we remembered shared

*EMPTY COT (Continued on Page 3)*

*EMPTY COT (Continued from Page 2)*

experiences and anecdotes of the past twenty years.

Howard Lewis, a treasured personal friend, has also been a friend to everyone in the amateur motion picture movement for many years. He will be sorely missed.

(Reprinted from PANORAMA, Winter, 1998)

## Dear Amp Members:

As you know from the article by Stan Whitsett, Howard Lewis, our newsletter Editor, Treasurer/Secretary and co-founder of AMPS, passed away on November 23rd, 1997. The loss to the video/motion picture community is enormous. Howard devoted his life toward service to mankind. Upon the death of George Cushman, the founder of AMPS, Howard was the driving force behind AMPS, writing, printing, and distributing the newsletter, corresponding with members and festivals throughout the world, and conducting most of the day to day business of AMPS. He will be greatly missed!

The Executive Board has agreed to extend all member's dues by one year

from their current date. This has been done to compensate you for the lack of a newsletter since the March-April 1997 issue, the last issue published by Howard. Your mailing label indicates the date that your dues are due WITH THE ONE YEAR EXTENSION.

The Board has also recognized the need to raise our dues to \$7.00 a year for U.S. members, \$9.00 for Canadian, and \$10.00 for foreign members. These amounts include the "Movie Maker" magazine. Subscription to just the "Movie Maker" will be eliminated. Our costs have escalated due to a variety of reasons, inflation, postage, and the cost of printing the newsletter. We are sure that you will find membership a bargain, as it has been since the founding of AMPS.

AMPS has been a voice for movie making, via film or video for many years. It is our intention to continue in the fine tradition established by George Cushman and Howard Lewis. We look forward to your support.

If you have any questions, please do not hesitate to write me via U.S. mail or e-mail <rgarretson1@juno.com>

Roger Garretson  
Secretary/Treasurer

## From the Editor . . .

When I offered to take over the newsletter editorship for AMPS, I felt that, while a large responsibility, I am in a good position to contribute to AMPS in this area. As an Assistant Professor of Broadcast Production at Cameron University in Lawton, Oklahoma, I teach both multiple and single camera production. Also, I independently produce documentaries and fictional work in both film and video.

I have immensely enjoyed the benefits of AMPS membership and wish to contribute to this Society.

Please be patient as I work out problems associated with creation of the newsletter as it is my intention that the newsletter retain its original format and masthead. While I will be regularly writing articles I am asking for members to submit articles, and ideas for articles. Also, I welcome all letters, comments and criticisms.

You may e-mail me at mattj@cameron.edu. It would be great if article submissions could be on disk and in Word Perfect. However, I will do my best to accommodate any submission.

Please remember that I may edit for content and/or size.

I look forward to working with AMPS and to hearing from you.

Matt Jenkins

## WHAT'S NEW?

### Canon XL1

There is quite a bit of excitement about this new entry into the prosumer category. Just some of the XL1's features include:

- DV format
- Interchangeable Lense
- Automatic Gain Control or Manual volume controls
- F-Stop
- Zebra Pattern for brightness
- Fire wire port
- Color Viewfinder
- High Speed Shutter
- Image Stabilization
- Variable Speed Zoom
- 3 1/3 inch CCD's
- In camera fades
- Line out for S-video, Composite and audio.

Using the mini-DV tapes you can record for 60 minutes in the SP mode, 90

XL1 (Continued on Page 5)

## XL1 (Continued from Page 4)

minutes in the LP mode.

There are optional accessories such as the

MA-100 shoulder brace which includes a stereo pair of XLR input jacks for professional microphones. Also, the HC 3000 lockable case.

The camera weighs about 6 pounds with the zoom lense and battery attached. The weight may be of concern to those used to using heavier cameras.

The XL1 lists for just under \$4,700, placing it at the high end of the prosumer grade.

Also, some of the first buyers of the XL1 noticed vertical lines when recording under certain conditions. Canon has looked into the problem and said that the vertical lines were caused by internal components while the camera was being used under certain conditions. If you are thinking about purchasing a XL1 be sure that the camera has the Canon noise reduction component installed in it. Existing owners can contact Canon for repair.

Kodak devoted a section of its booth at the recent National Association of Broadcasters convention to showing how 16mm and Super 16 can be used in the high definition television aspect ratio. Kodak said that 16mm could easily be adapted to HD aspect ratio by "cropping" the picture, they also said that no cropping was necessary for super 16.

There are over 220 million TV's in the U.S. What's going to happen to them when broadcasters begin airing programming in High Definition television?

## NAB CONVENTION

This years National Association of Broadcasters convention was held as usual in Las Vegas. Amidst all the construction at the Convention Center, broadcasters from all over the world gathered to witness NAB welcome in the digital age. This year's theme was "The Power of Digital." On the convention floor, visitors could find a wide range of equipment ranging from the latest digital cameras to the newest in non-linear editing. Certainly for anyone who has to make equipment purchase decisions it was NAB (Continued on Page 6)

NAB (Continued from Page 5)

an overwhelming experience.

Just to name a few manufacturers present, Panasonic was pushing its DVC Pro line, JVC displayed its digital S, Sony showed its Sony Cam. The AVID booth was mobbed as was Play Inc where the Trinity was being demonstrated and announced ready for shipping.

It was estimated that over 1,300 suppliers and manufacturers exhibited at this convention.

When looking over digital equipment, purchasers need to consider: compatibility with existing equipment, compatibility with other brands of digital equipment, and compatibility to the forth coming HDTV aspect ratio.

## SHOOTING FOR DEPTH

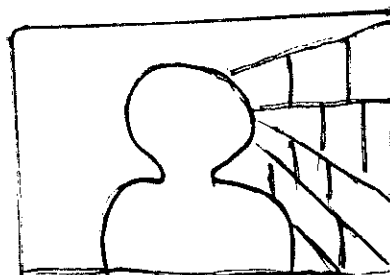
The television and film screen only has two dimensions and is flat. Why not be creative and add an artificial sense of depth to your shots.

Adding a sense of depth can be done easily through camera positioning,

an subject positioning

### Camera Positioning

Lets use as an example that you are recording someone in front of a wall. Frame the person with the wall behind them at an angle.

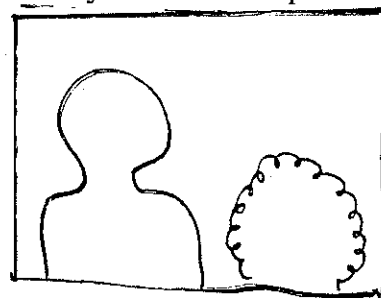


It provides for a sense of depth. Remember when shooting buildings to shoot them at an angle.

### Subject Positioning

When taking a picture of two subjects, arrange the shot so one subject is in the foreground and one is in the background so there is distance between the two.

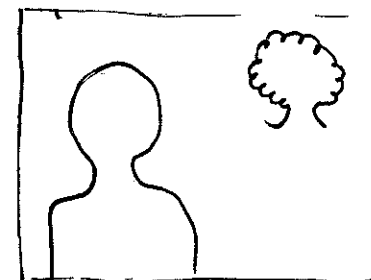
### Subjects Framed Equal



DEPTH (Continued on Page 7)

DEPTH (Continued from Page 6)

### One Subject in the Foreground



## TECHNICAL

By Jim Beach

### Getting Started -- First Steps to Making a Video Movie

Perhaps the first step is the hardest. It is deciding what kinds of movie you want to make, travel, event, documentary, scenario or drama, nature, animation, or family. Sometimes some of these types can be combined like nature and travel or documentary and travel but it is usually best to have one clear purpose in mind.

Knowing and accepting your limitations should be an early step. Limitations such as your experience, equipment, budget, deadline, available talent(actors) and length may dictate and, certainly should, influence the kind of movie you are going to make.

After deciding the type and understanding your limitations the next step should be to write a script, and plan the necessary events. You might also prepare a story board (sketches) depicting the scenes, camera positions and audio and lighting setups. On the other hand you may just fly with it without any preparation. I try to start with at least a rough script and sketches but often end up with a combination of script and improvisation to suit the conditions. Some types such as travel or events usually start with previously shot video and you simply have the job of editing. Prior planning can make these types better also.

### Examples from my "Triumph and Tragedy" video movie

I chose to make this documentary type movie because, as an engineer, I was personally interested in the subject

TECHNICAL (Continued on Page 8)

## TECHNICAL (Continued from Page 7)

matter. I have always been intrigued with William Mulholland's *triumph* against formidable odds in building the Los Angeles/Owens River aqueduct.

Also, I was fascinated with the catastrophic failure of the Saint Francis dam, which *tragedy*, ended his career. I remembered hiking to the remains of the dam sight in 1941 and looking in awe at the huge pieces scattered about.

Although this movie is basically a documentary it combined some travel and experimental elements in the documentary. It required much research, travel, special effects experimenting and was produced over a period of several months. Much more material was gathered than was used as I had set my duration limit at under 15 minutes. For me it was a fun project. It cost very little other than a few books I bought and some late fines at libraries. The considerable travel was enjoyed as a holiday trip and several outings.

The major trip to Mono Lake was planned to visit and video tape selected sites so they were easier to find in editing. Shorter trips to several other

sites were taped on several separate 30 minute tapes and labeled so that they were easy to find during editing.

Most research was done after the trip to Mono. It was obtained from books out of several libraries, visits to the headquarters of the DW&P as well as archives at some of their power plants. The US Forest Service station in San Francisquito Canyon let me look at and tape historic material they had. The most productive source on the dam disaster was the Ventura County Museum of Art and History.

All sources were most cooperative once I convinced them that my purpose was not commercial or journalistic. I was careful not to take sides in the 80 year old war between Owens Valley and Los Angeles DW&P and the DW&P sensitivity regarding the Saint Francis dam disaster. I gave credit in the video to all sources.

An overall script was not used. Dialog was typed for all voice over narration and mixed with music during editing. Several tries and takes were used to get the timing and volume balance.

## TECHNICAL (Continued on Page 9)

## TECHNICAL (Continued from Page 8)

Most still pictures were video taped with some form of motion, pans, zooms and traverse and a sepia effect was provided by juggling the white balance. For the experimental special effect an audio video mixer blended my face and voice with a still of Mulholland in his classical surveyor pose.

Thank you to Mr. Beach for providing this article to Movie Makers.

## IS IT WORTH SHOOTING IN FILM?

With a multitude of choices in video equipment and the low prices of tape, its surprising perhaps that this question should even come up. Looking financially, a 100 feet of Kodak 7251 daylight color reversal film, delivered to your door, is about 31 dollars. Remember 100 feet equals about 2 1/2 minutes of screen time. Processing reversal is 18 cents per foot or 18 dollars. Plus you have the mailing costs. So the price tag is 60 to 70 dollars depending on how you mail it. Then there's the editing, syncing up

sound, copies and so on. So maybe from a strict cost stand point, no.

However, because of the expense, I find that when shooting in film, I pay more attention to lighting and meter readings. No auto irises here! I spend more time working on the script and the shot planning process. If its a fictional piece, more time is spent with the actors rehearsing.

Film speed selection can greatly aid in a project's look and feel. The advent of non-linear editing has opened up a new way to edit film.

Sure there have been many projects that I look back upon and say, I'm glad that was shot on video and not film.

And the big question is, do the majority of the festivals really favor projects shot on film over projects shot on video?

So there will always be projects that should be shot on video, for what ever reason. Then perhaps, there is that one fantastic idea that may be done well if shot on film.

**AMPS CONTEST WINNERS****Grand Prize winner \$100.00 prize --**

Denis Kirwan, San Marcos, CA

"Albuquerque International Balloon Festival"

**Second Prize \$50.00 --**

Gerald Turk, St Louis, MO

"Five Gifts"

**Third Prize \$25.00--**

Jim Beach, Van Nuys, CA

"Garbage In-Garbage Out"

**The Ten Best In Alphabetical Order:**"Albuquerque International Balloon Festival" by  
Denis Kirwan, San Marcos, CA"Beauregard's Fantasy" by Roger Garretson, Oak  
Park, CA"Cruising Alaska's Inside Passage" by Harold  
Cosgrove, Lewiston, NY"Garbage In-Garbage Out" by Jim Beach, Van Nuys,  
CA"Gaskill's Guests" by Paul Miley, Somerset,  
England"The Glissom Effect" by Tony Kenwood, Richings  
Park, England"The Last Great Adventure" by David Cockley,  
Shaker Heights, OH"Of Earth and Sky" by Kimberly Jentzen, Universal  
City, CABest Club Production--"the Glissom Effect" By  
Tony Kenwood, Richings Park, EnglandMost Creative--"The Glissom Effect" by Tony  
Kenwood, Richings Park, EnglandBest Story Picture--"Only Temporal" by Alan W  
Mund, Vista, CABest Editing--"Land Snails and their Life Cycle" by  
Klaudiusz Jankowski, Springfield, ILBest Documentary--"Garbage In-Garbage Out" by Jim  
Beach, Van Nuys, CABest Cinematography and Best Nature Entry--  
"Cruising Alaska's Inside Passage" by Harold  
Cosgrove, Lewiston, NYBest Original Music--"the Last Great Adventure" by  
David Cockley, Shaker Heights, OHBest Foreign Entry the Romans Came to Beardsen" by  
Patricia Paterson, Glasgow, ScotlandBest Student Entry--"One Person Can Make a  
Difference" by Mathieu Fallows, Vancouver, BC**APPLICATION FOR MEMBERSHIP**

American Motion Picture Society

I would like to join the Society:

Dues USA- incl. Movie Maker \$  
7.00

Dues Canada incl. Movie Maker \$ 9.00

Dues-Foreign incl. Movie Maker \$10.  
00

Enclosed: \_\_\_\_\_

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

Mail to AMPS, 30 Kanan Rd., Oak Park, CA

91301-1105

Close Date	Festival Name & Address	Open to:	Subject	Formats	Time Limit	Entry Fee	Award	Show Dates
9/15	American International Film & Video Festival (AMPS) Roger Garretson 30 Kanan Rd., Oak Park, CA 91301-1105 Include a SASE	A	G	H J M N O P	30	\$5 \$8	T V	
8/15	Society of Amateur Videographers and Cinema-tographers (SAVAC)--Wallace Shaw . 42 East Mall Dr. Melville, NY 11747-2308 Include a SASE	A	G	M N P O H J	20 MIN	Y	V	OCT 16- 18
9/18	Ten Best of the West--Gordon Campbell, 2746 Tyler St., Long Beach, CA 90810 Include a SASE	F	G	H J M N O P	20 MIN	\$10- 2 entr ys	V	OCT 16-18
3/30	3D Movie/Video-- Laurence Kaufman, 2601 Longley Way, Arcadia, CA 91007 (Secure entry form first)	A	G	3d	NO LIMI T	\$10 \$15	V W	JUN 6
6/1	PSA MEMBERS ONLY--Dr. Christine Haycock FPSA 361 Roseville Ave., Newark, NJ 07107-1721	F	G	M	20 MIN	\$7 \$11	U V W	SEP 3-4
6/8	No. Texas International--Barbara Pyke FPSA 1811 WoodBrook, Denton, TX 76205-7867	A	G	M		\$7 \$10		
6/1	Central Florida Film/Video Festival-- Chuck Green, 1906 Robinson St., Orlando FL 32803 (408)839-6045			1/2" casset e		\$20 \$40		
6/15	CIAFF --Ben Andrews FSCCA, 25 No Eugenia St Barrie, Ontario L4M 1P6 Canada	ABD	G	O H J M N	30 MIN	\$20	U V W	
7/25	PSA International--Annie Wilson 5719 35th Ave NE, Seattle, WA 98105-2331	A	G	M	30 MIN	\$7 \$10	V W	SEPT 3-4
N/A Not Announced or Not Available Please include a self addressed stamped envelope with your entry request								
A Non Commercial B College Student C Hi Sch Gr Sch	D Independant E Commercial F Restricted	G Open H S8 J 16mm	K Other L 3/4 " M VHS	N SVHS O 8mm P Hi8	Q Invitatat' l R Regional S Exceptions	T Cash U Trophies V Certificat e	W Other Award X Approximate Y It Varies	

1998  
AMERICAN INTERNATIONAL  
FILM & VIDEO FESTIVAL

FINAL  
DAY OF JUDGING  
SEPT 15, 1998

A separate form is required for each entry. Please print

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

City, State/Prov, \_\_\_\_\_

Postal Code \_\_\_\_\_ Country \_\_\_\_\_

Title of your production \_\_\_\_\_

Running Time \_\_\_\_\_ Amateur \_\_\_\_\_ Independent \_\_\_\_\_

Type: Documentary \_\_\_\_\_ Nature \_\_\_\_\_ Scenario \_\_\_\_\_  
Animation \_\_\_\_\_ Fiction \_\_\_\_\_

ALL VIDEO MUST BE IN NTSC ONLY

VIDEO VHS \_\_\_\_\_ SVHS \_\_\_\_\_ Hi8 \_\_\_\_\_

FILM 8mm \_\_\_\_\_ S-8 \_\_\_\_\_ 16mm \_\_\_\_\_

SOUND Optical \_\_\_\_\_ Magnetic \_\_\_\_\_ Tape \_\_\_\_\_

Return the judges comments? Yes \_\_\_\_\_ No \_\_\_\_\_

I have read the Festival Rules and Regulations on the back of this form and I agree to abide by them.  
I hereby affirm that all information I am submitting is true and correct. I understand that I am to pay  
return postage charges and I enclose sufficient funds for that purpose.

Signed \_\_\_\_\_

From: American Int. Film/Video Festival  
264 Hamilton Ct  
Grosse Point Farms, MI 98236 USA

To: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

SPECIAL 4TH CLASS RATE  
CONTENTS: VIDEO TAPE OR SAFETY FILM  
FROM EXHIBITION BEING RETURNED TO  
SENDER. NO COMMERCIAL VALUE.

ENTRY FEE PER ENTRY		
NON MEMBER	\$	8.00
AMPS MEMBER		5.00
RETURN POSTAGE		
INSURANCE		
MEMBERSHIP	*	
TOTAL ENCLOSED	\$	
Payment must be made in U.S. funds. Checks bank drafts, or money orders must be cashable at U.S. banks. Make payable to: American International Film/Video Festival or AIF/VF.		
* The optional AMPS membership includes the "Movie Maker, a bimonthly newsletter."		
U.S.A.	\$7.00	Canada \$ 9.00 Foreign \$ 10.00

Entries without return postage will be placed in the AMPS library.  
Special instructions \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

From: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

To: Robert Makara  
264 Hamilton Ct  
Grosse Point Farms  
MI 48236  
USA

SPECIAL 4TH CLASS RATE  
CONTENTS: VIDEO TAPE OR SAFETY FILM  
FROM EXHIBITION BEING RETURNED TO  
SENDER. NO COMMERCIAL VALUE.

**1998  
AMERICAN INTERNATIONAL FILM AND VIDEO FESTIVAL**

**DEFINITION OF CLASSIFICATIONS**

**Amateur**—is composed of productions made solely for fun and pleasure with no profit motive in mind, have not been financed nor funded by an outside source, and have not been a subject of any sales or rental agreement prior to entry in the Festival. No one working on any of the creative aspects of the production may receive pay for their services. Entries may be made by more than one person such as a Club, providing the non profit condition remains.

**Independent**—is composed of productions that comply with Amateur, except have been financed or funded by an outside source.

**ENTRY RULES AND REGULATIONS**

1. The festival is open to all motion picture makers anywhere. Previous entries may not be reentered.
2. Entries may be: Film (Regular 8, Super 8, or 16mm) or Videotape (VHS, SVHS, 8MM, or Hi8). All video entries must be in NTSC format.
3. Entries may be on any subject.  
*Entries may be up to 30 minutes long.*
4. Trailers indicating previous awards must be removed.
5. Copyright clearances, when necessary, must accompany entries.
6. Only one picture on a video cassette is allowed.
7. Entries which the Festival Committee considers risque or pornographic in nature will be judged but will not be screened at the Festival.
9. Use a separate entry form for each entry. This form may be photo-copied or duplicated by any process.
10. This form must be enclosed with the contest entry.

**ENTRY INFORMATION**

1. Receipt of all entries will be acknowledged promptly.
2. While extreme care will be given all entries, neither the Festival nor its sponsors can be responsible for damage or loss.
3. A list of the winning entries and their makers will be sent to each contestant.
4. The judges sheets will be sent upon request and enclosed with the return of your film/video when so indicated on the reverse side of this form.
5. Entries will be judged prior to, and on the closing date for each class of entry. Entries not held for screening at the Festival will be returned promptly, and the winners as soon as the Festival screening have ended.
6. Entries must be shipped postpaid with return postage enclosed. If return postage is not enclosed the entry will be added to the Society's library.

7. Submission of an entry denotes acceptance of all Festival rules and regulations as printed here.
8. Unless the maker objects, this Festival may make a duplicate copy of certain winning movies at it's own expense for non profit showing to amateur groups but the copyright remains the property of the movie maker.

**FOREIGN ENTRY SHIPMENTS**

1. WILL NOT ACCEPT ENTRIES SHIPPED BY AIR EXPRESS OR AIR FREIGHT. The expense and red tape on this end are too expensive and too involved.
2. Foreign entries should be sent by air parcel post.
3. Ask your local post office what information they require from you for mailing your entry to our Festival. Regulations vary with each country.
4. You might also ask your post office of any special requirements for return of your entry.

**THE FINAL DAY OF JUDGING IS  
SEPTEMBER 15, 1998**

**All entries must be received prior to that day**

**PRIZES AND AWARDS**  
**\$175 IN CASH AWARDS**

**GRAND AWARD -- \$100 IN CASH**  
**SECOND PLACE - \$50 IN CASH**  
**THIRD PLACE -- \$25 IN CASH**  
**SPONSORED AWARDS**

**CATAGORY SPONSOR**

Best Editing                      Erma & Jack Ruddell  
Best Story Picture                Irene Lewis

**OTHER AWARDS FOR....**

Best Cinematography            Best Experimental  
Best Club Production            Best Foreign Entry  
Best Documentary                Best Nature Entry

**INDEPENDANT**

Appropriate certificates awarded 1st, 2nd, and  
3rd place winners -- plus Honorable Mentions  
and Special Citations.

**Name to be engraved on the award:**